



THE EARLY WORK
OF TITIAN

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4

CONTENTS.

Titian. By MALCOLM BELL	Page vii.
-----------------------------------	--------------

LIST OF ILLUSTRATIONS.

	Plate.
The Pesaro Madonna	<i>Frontispiece.</i>
The "Gipsy Madonna"	1
Isabella d'Este.	2
The Madonna with the Cherries	3
Benedetto Varchi	4
Francis I.	5
The Man with the Glove	6
Madonna with the Rabbit	7
Madonna and Child, with SS. Stephen, Ambrose, and Maurice	8
The Entombment	9
Allegory of Alfonso d'Avalos	10
Laura Dianti and Alfonso of Ferrara	11
Admiral Giovanni Moro	12
Portrait of a Young Man	13
Lady in a Red Dress	14
The Tribute Money	15
Madonna and Child with Saints	16
Vanity	17
A Landscape with Cattle	18
Bacchus and Ariadne	19
" " (Detail)	20
" " (Detail)	21
A Holy Family	22
Portrait of Ariosto	23
Noli Me Tangere	24
Holy Family with an adoring Shepherd	25
Jean de Sforza, Bishop of Paphos, presented to St. Peter by Pope Alexander VI.	26
Virgin in Glory	27
St. Sebastian	28
The Magdalen	29
La Bella	30
Portrait of a Man	31
Cardinal Ippolito de Medici	32
Sketch for "The Battle of Cadore"	33
Eleonora Gonzaga, Duchess of Urbino	34
Francesco Maria della Rovere, Duke of Urbino	35

LIST OF ILLUSTRATIONS—*Continued.*

	Page.
Venus	36
Madonna and Child, with St. John and St. Anthony	37
Flora	38
Caterina Cornaro	39
Death of St. Anthony	40
Sacred and Profane Love	41
" " (Detail)	42
" " (Detail)	43
The Baptism of Christ	44
The Daughter of Herodias with the Head of John the Baptist	45
Madonna and Child with Saints	46
Vanity	47
The Madonna and Child with Saints	48
The Annunciation	49
The Assumption	50
" " (Detail)	51
" " (Detail)	52
" " (Detail)	53
The Presentation of the Virgin in the Temple	54
St. Christopher	55
The Annunciation	56
The Pesaro Madonna (Detail)	57
Death of Peter Martyr	58
St. Mark and Four Saints	59
Charles V. and his Dog	60
A Bacchanal	61
Sacrifice to the Goddess of Festivity and Love	62
Alfonso d'Este	63
Doge Grimani	64



TITIAN

BY MALCOLM BELL



ONE day towards the end of August, 1576, those inhabitants of Venice who dwelt in the neighbourhood of the great church of the Frari must have been amazed by the unwonted appearance in their midst of a funeral procession, distinguished by exceptional pomp and ceremony, and escorted by all that were most remarkable for wisdom, worth, or wealth among their fellow-citizens. Not that signs of mourning were at that time any rarity, since for more than a year the Plague had been raging, in palace and hovel alike, through the town, and nearly fifty thousand inmates out of a total of some one hundred and ninety thousand had fallen victims to it; nor that, under ordinary circumstances, a procession was any novelty, for with the light-hearted Venetians, devoted to a life carried on as far as possible in the open air, passionate lovers of colour, mirth, and music, and provided, as they were, in their sunlit canals and marble palaces with an unrivalled field for effective display, a procession was the almost inevitable form that any public celebration assumed, as is still witnessed by the numerous contemporary paintings of such which survive.

The marvel lay in the fact that at such a period of stress and sorrow a solemn public funeral should be accorded to any man, and that, in absolutely unprecedented defiance of the rigid edict to the contrary, anyone however honoured, who had died of the Plague, should be admitted to sepulchre within the walls of a city church. To those who knew, nevertheless, the explanation was as simple and satisfactory as it was saddening. On August the twenty-seventh Tiziano Vecellio, "il gran Tiziano," had died; the city's brightest light was extinguished by the same foul pestilence that had already quenched so many lesser

THE EARLY WORK OF TITIAN

lights, and neither fear of possible further infection nor respect for the indisputable reasonableness of the sanitary laws could be allowed on such an occasion to prevent Venice from testifying to her grief and sense of the irreparable loss she had sustained. For nearly ninety years he had resided in her midst, ever returning though neighbouring states and foreign potentates might lure him away for awhile; for more than sixty years his artistic fame had been chief among the city's glories, and now, at the great age of nine-and-ninety, still vigorous, still laborious, as may be seen in the *Pieta*, now in the Academy at Venice, which he left unfinished, he had been suddenly stricken down, and his fellow townsmen had flung prudence and precedent to the winds in order to pay fitting tribute to his marvellous hundred years. And what a hundred years in the history of art that had been! In the course of it Italian painting and sculpture alike had developed from raw adolescence, if not from actual infancy, to the fullest and completest maturity that the world had ever witnessed. Titian was already a schoolboy—had, perhaps, even commenced his artistic education—when Andrea Verrochio, whom he may well have met, died in 1488, Piero della Francesca in 1492, and Ghirlandajo in 1494, from which year also dates the last signed work of Carlo Crivelli, though the exact time of his death is unknown. He was certainly well advanced in his studies when Pollaiuolo and Benozzo Gozzoli died in 1498, and had doubtless already given promise of the astounding fertility of genius to come when Filippino Lippi died in 1504 and Mantegna in 1506; while we know that he had produced still famous works by the time Gentile Bellini died in 1507, Botticelli in 1510, and Pinturricchio in 1513. He may have seen Perugino when he visited Venice in 1494, and must have met Dürer, if not on the occasion of his first stay during the same year, at any rate when he sojourned there later from 1505 till 1507; for it is generally recognised that his *Tribute Money*, now at Dresden, was painted about 1508 in emulation of the German master's minutely finished method. His reputation was sufficiently established to enable him to apply for and obtain an appointment held by the venerable Giovanni Bellini when he died in 1516; and he was secure at the head of his profession when Leonardo da Vinci died in 1519, Piero di Cosimo in 1521, Carpaccio about 1522, Signorelli in 1523, and Luini some ten years later. Besides these survivors of an earlier generation his career overlapped at both ends those of many of the most famous painters. Lucas Cranach the elder, indeed, who died in 1553, was born five years before him; and Michel Angelo, who died in 1563, was his senior by two years; while Sodoma, who died in 1549, was born the same year as Titian. Giorgione, who died in 1511, was perhaps a little older, though this is uncertain; but Palma Vecchio and Lorenzo Lotto were both born about 1480 and died, the first in 1528, the second about 1555. Raphael and Pordenone both saw the light in 1483, dying respectively in 1520 and 1539.

THE EARLY WORK OF TITIAN

Sebastian del Piombo, born in 1485, died in 1547, and the Papal office, to which he owed his nickname, was then offered to Titian, who, faithful to his Venice, however, declined it. Andrea del Sarto, the unlucky, was born in 1486 and died in 1531; Giulio Romano, Raphael's most famous pupil, was born in 1492, and died in 1546; while Correggio, the most brilliant exemplar of the approaching decadence, who was born in 1494, died more than forty years before Titian, in 1534. How sudden and abrupt the decline was during Titian's later years is lamentably demonstrated by the fact that though it has been advisable to select only the best of those who were at work when he was born, or who flourished and died during his lifetime, only two really great painters in all Europe survived him—Tintoretto and Veronese—and when the temporary revival came it was not in Italy, but in Spain with Velazquez, in Holland with Hals and Rembrandt, and in Flanders with Rubens and Van Dyck.

Yet though so long, so intimately, and so honourably connected with the life of Venice, with the varied fortunes of which during that century we cannot here concern ourselves, Titian was not a native of the town, having been born in 1477 at Pieve di Cadore, a village in the Southern Tyrol among the mountains now generally known to climbers as the Dolomites, which region at the time of his birth, together with a large part of the north of Italy, Naples, much of the Eastern coast of the Adriatic, and all the important islands in the Mediterranean, paid allegiance to the Venetian Republic. His father, Gregorio di Conte Vecell, a wise and valiant soldier of good family, but probably of no great wealth, was consequently a citizen of that state, and it was natural enough that when his son was sufficiently advanced in years he should send him to profit by the ampler educational advantages of the capital. At the age of nine or ten, therefore, the boy was entrusted to the care of his uncle Antonio, who was a lawyer in Venice. Whether at that time there was any definite intention of bringing him up as a painter is uncertain. The record of his early years is a blank sheet, but we may reasonably conclude that his enthusiasm for art was a later growth. There can have been little in the small village of Pieve to arouse in him any artistic enthusiasm; there was, as far as is known, no hereditary tendency in the family to art, and it is scarcely a rash conjecture that he was destined to follow rather in his uncle's footsteps. He may even have steadily pursued that path for some years, for otherwise it is difficult to account for the fact that we hear nothing of him as a painter until twenty years later. The course of his art training is no less vague. Vasari asserts that he entered the studio of Giovanni Bellini; but Ludovico Dolci, also a friend of the painter's, and equally well qualified to speak with authority, declares that he began his education under the supervision of Sebastiano Zuccati, was then transferred to Gentile Bellini, and only in the end became a pupil of Giovanni; while some more recent critics are inclined to doubt

THE EARLY WORK OF TITIAN

whether he was ever brought actually into contact with that painter. His influence, at any rate, on the work of the younger man would seem to have been of the slightest. It is, indeed, distinctly traceable in his *Man of Sorrows*, in the Scuola di San Rocco at Venice, which is believed to have been painted about 1500; and the *Madonna and Child*, known as *La Zingarella*, in the Imperial Gallery at Vienna, is decidedly Bellinesque in its arrangement, but such a limited effect is no more than we might expect to have been produced on the initial efforts of a beginner by the chief artistic individuality of the time, without necessitating any personal instruction; and many modern instances of a similar indirect and often ephemeral obsession will occur to any student of art history. It is, at any rate, to be hoped, for the sake of Titian's reputation as a kind-hearted and straightforward man, that he never was the pupil of the elder master, since, if he had been, his attempt to oust him in his old age from an office of some importance would then be even less defensible than it is in any case. For nearly forty years Giovanni had occupied the post of *La Senseria* or Brokerage in the *Fondaco de' Tedeschi*, which was worth 120 crowns a year, though it would not seem to have implied any commercial duties, the chief obligation on the holder being to paint a portrait of each newly-elected Doge for the fixed sum of eight crowns, payable by the sitter. The income appears scarcely magnificent enough to have tempted so prosperous a man as Titian, and it was perhaps more the honour that he coveted when he urged a claim to the position, which was actually granted to him on May 31st, 1513. The order, however, was rescinded on March 24th, 1514, and it was not until November, 1516, after Bellini's death, that he was established in secure possession of it. Such a sordid intrigue is scarcely consistent with the common respect which a venerable master might look for in a successful pupil, but a knowledge of human nature will not allow us to say that such base ingratitude is impossible, and we can only leave the question still unanswered.

All that we can be sure of is that at about the same time Titian, Giorgione, and Palma Vecchio emerge as more or less interdependent and original investigators from among the followers of more primitive traditions. Whether there was one masterful leading spirit holding some such sway as Dante Gabriel Rossetti did over our own Pre-Raphaelite brotherhood, and if so which of the three it was, or whether each for himself struck out the new and sure road to artistic truth as Darwin and Wallace—one among the peaceful Kentish hills, the other far away in tropical Malaysia—hit simultaneously but independently upon the true solution of the problem of the origin of species, is more than we dare say. It is indubitable that contemporary evidence points to Giorgione as the innovator and Titian as the follower; but contemporary eyes do not invariably see clearly, and there are certainly some reasons that should lead us to at least a suspension of judgment.

THE EARLY WORK OF TITIAN

Giorgione is, indeed, believed to have been to an uncertain extent the eldest of the three, but in such matters age is of less weight than a vigorous personality, and this, at all events, we know Titian to have had. The consideration is, however, complicated by the fact that Giorgione died so young, and works assuredly his are so rare that we dare not speculate as to what lines he might have developed along, and are reduced, perforce, to a reliance on the career of Titian alone; and this, at any rate, does not follow the course usually pursued by a strong individuality temporarily under the control of another still stronger. In such cases, as a rule, on the removal of the influence the hitherto suppressed personality begins to assert itself, sometimes gradually, sometimes suddenly, but always unmistakably; and of this, in the progress of Titian's art subsequent to the death of Giorgione in 1511, we can observe no trace. We find no such hesitation or uncertainty as we might look for when the guiding hand was withdrawn, no such vacillations between the impressed and the inherent point of view. He continues to advance, to improve, to develop; his outlook on life becomes ever broader, his technical mastery more supreme; but the advance continues steadily along the same road, there is no break in its coherence, no parting of the ways. It is true that tradition states that his first known work, the long-since perished decorations on the outward walls of the Fondaco de' Tedeschi, was executed by him in 1507 as assistant to Giorgione, but this does not necessarily imply that Titian looked upon Giorgione as his master or artistic foster-father, and as the two are known to have worked on different faces of the building their association may well have been that of equal powers rather than of patron and dependent, and we may in conclusion quite as justifiably assume that Titian influenced Giorgione and Palma as that Giorgione influenced the other two, or, likeliest of all, that there was constant mutual action and reaction of influence among all three, one contributing one discovery, another another, to the building up of a perfected method.

Be this as it may, there can be little doubt that the chief active force in Titian's art evolution was Venice herself, that marvellous city the praise of whose beauty has been so often recorded in prose and verse, one example of which we may select as having been written by Philippe de Comines, the well-known minister of Louis XI. of France and his successors, who was sent as Ambassador to the Signory during Titian's early manhood. Of the Grand Canal he writes in his *Memoirs*, as translated by Thomas Dannett a hundred years later: "Sure in mine opinion it is the goodliest streete in the world and the best built, and reacheth in length from the one end of the towne to the other. Their buildings are high and stately, and all of fine stone. The ancient houses be all painted; but the rest that have been built within these hundred years have their front all of white marble brought thither out of Istria an hundred miles thence, and are beautiful with many great peeces of

THE EARLY WORK OF TITIAN

Porphire and Sarpentine. In the most part of them are at the least two chambers the ceiling whereof is gilded, the mantle-trees of the chimnies verie rich, to wit of grauen marble, the bedsteads gilded, the presses painted and vermeiled with golde, and marvellous well-furnished with stuffe. To be short, it is the most triumphant citie that ever I saw." It was not, however, the gem alone, but the setting, the wide stretches of emerald sea, the far spaces of sapphire sky, linked by the line of distant snowy Alps or the nearer Euganean hills; it was not the scene alone, but the actors in all their gorgeousness of many-coloured apparelling, the beautiful women, the stately men, the strangely garbed foreigners from the Orient and elsewhere overseas, ever shifting, ever recombining under the cloudless southern sun, and making up an unending panorama of colour, drifting ceaselessly before the painter's eyes, while the contrasting scantiness of attire among the lower classes during the summer heats supplied an equally inexhaustible feast of form. Whether Zuccati or Bellini or Giorgione was his master in the mere mechanism of the painter's craft is but a small matter after all; it was Venice herself that taught him all his deepest secrets and inspired his glowing canvases. Nor must the claim of Cadore to a share in his artistic development be altogether ignored, for, though we have seen that he left it at an early age we cannot doubt that even then a passionate admiration for beauty of form and colour in nature, and an inborn aptitude for observing and registering her fleeting impressions must have been already awakened in his mind, or that in later years the memories of his environment in his youthful days formed an important part of his mental equipment, and consciously or unconsciously tinged his methods of imaginative expression. To these we may safely assign some at least of his superb landscape backgrounds with their dim horizons, their masterly knowledge of cloud effects, their storm and sunshine, and their sense of the height and depth of the blue vault over all. Not to the reminiscences of childhood alone, however, are these due. It was not left for Mr. Kipling, stirringly as he has sung of the fact, to discover that "hillmen desire the hills," and that there is no longing so keen for the land of birth as that which lives in the breasts of natives of mountain countries. We may feel sure that Titian would have in no way sympathised with John Evelyn—though some seventy years after the painter's death that English traveller went, according to his own account, when in Venice, to the church of "St. Paul," "purposely to see the tomb of Titian"—in his opinion as to the "strange, horrid, and fearfull craggs and tracts, abounding in pine trees, and onely inhabited by bears, wolves, and wild goats," which he found so "melancholy and troublesome." Though a vast majority of his contemporaries regarded the mountains with even more exaggerated dread, peopling them with devils, dragons, and fantastic monsters, we cannot doubt that Titian loved them, and we know that he visited and studied them, since drawings boldly and freely executed with the

THE EARLY WORK OF TITIAN

reed pen by him still exist—drawings which even in his lifetime attracted the admiration of his fellow artists and from which in the following century even Rembrandt himself did not disdain to borrow.

The main facts of Titian's life need not detain us long. In 1511 he was summoned to Padua, where, with the assistance of Domenico Campagnola and other Paduan and Venetian artists, he designed and in part painted a series of frescoes in the Scuola del Santo, St. Anthony being for every good Paduan *the Saint par excellence*; and in the Scuola del Carmine, which occupied him throughout 1512, though he probably resided and worked for the most part in Venice, visiting Padua at intervals to superintend and share in the work. In 1513, when he made the attempt to supersede Bellini, which has been already referred to, he was certainly there. In 1514 he appears to have visited Ferrara, and undoubtedly did so in 1515, when he met and painted Ariosto; but in 1516 he was back in Venice, for he then accepted a commission to paint the famous *Assumption of the Virgin* for the church of the Frari, which is now in the Academy at Venice, and was further engaged by the state to carry on the work in the Sala del Gran Consiglio of the Doge's Palace which Bellini had left uncompleted at his death. At some time in the same year he again was invited by Alfonso d Este, Duke of Ferrara, to that city, and there painted divers pictures for that potentate. He was also employed at somewhat uncertain dates by the reigning house of Mantua, which probably explains the fact that the *Assumption* was not ready for public exhibition until St. Bernardino's day, 1518, nor Bellini's *Submission of Frederick Barbarossa* finished until 1522. In 1523 and again in 1527 he was once more working in Ferrara, and so fully occupied there and elsewhere that he was in a position to refuse tempting offers from both Rome and Paris during the following year. He met the Emperor Charles V. at Bologna in 1530, whence he moved yet again to Ferrara in the company of the new Duke, Federigo Gonzaga; but he rejoined the Emperor at Bologna in 1532 and painted his portrait. It has been conjectured that he afterwards accompanied the Emperor on his return to Spain, and a patent, signed at Barcelona and dated May 10th, 1533, creating him Count Palatine of the Empire and Knight of St. Iago, has been regarded as evidence of the fact; but this would not necessarily imply his personal presence, and it is doubtful whether he ever went to the Peninsula. He was in Bologna once more in 1543, visiting and painting the Pope, Paul III., at whose instance probably he finally went to Rome in 1545 in the suite of Guidobaldo, Duke of Urbino, and there met Michelangelo. Two years later he went to the Emperor Charles at Augsburg, and after his abdication was patronised by his successor, Philip II., who clearly held him in the highest estimation, since, when Titian in 1554 complained of the irregularity in the payment of his annual allowance of four hundred crowns, he administered a sufficiently severe rebuke to the Governor of Milan, who was responsible for the

THE EARLY WORK OF TITIAN

disbursement. His later years—it would be impertinent in his case to speak of declining years—were presumably passed in honourable repose, though not in idleness, in his Venetian home under the care of his sister Orsa, who came to keep house for him when his wife Cecilia died in August, 1530, and his children Pomponio, Orazio, and Lavinia.

Though Titian frequently signed his pictures—generally in the Latinised form, Titianus or Ticianus, and only rarely, as on *The Pilgrims at Emmaus* in the Louvre, Ticien, or Tician as on the *Madonna and Child* in the National Gallery—he very seldom dated them, and it is only in comparatively few cases, some of which have been already noticed, that we can ascribe anything more than an approximate date to them. Among these is a figure of St. Christopher, painted in 1513, at the foot of a small staircase leading to the Council Room of the Doge's Palace, which is the sole example of his work in fresco which remains to Venice. Rich in colour and bold in drawing, it seems to have been completed in two days, and was perhaps made either as a preliminary trial in that material or as a proof-piece for the satisfaction of his intending employers as to his competency. The *Bacchus and Ariadne* in the National Gallery is said to have been painted at Ferrara for Alfonso I. in 1514, and, though ranking in consequence among his earlier works, may be considered as the most perfect expression, with one possible exception, of Titian's imaginative powers. It was this sublime work which Charles Lamb took as his main argument in his diatribe "On the Productions of Modern Art," and his appreciation of its subtleties is so enthusiastic and so just that I am unable to refrain from quoting part of it here: "Precipitous with his reeling satyr rout about him, re-peopling and re-illuming suddenly the waste places, drunk with a new fury beyond the grape, Bacchus, born in fire, fire-like flings himself at the Cretan. This is the time present. With this telling of the story, an artist, and no ordinary one, might remain richly proud. Guido, in his harmonious version of it, saw no farther. But from the depths of the imaginative spirit Titian has recalled past time, and laid it contributory with the present to one simultaneous effect. With the desert all ringing with the mad cymbals of his followers, made lucid with the presence and new offers of a god—as if unconscious of Bacchus, or but idly casting her eyes as upon some unconcerning pageant—her soul undistracted from Theseus-Ariadne is still pacing the solitary shore in as much heart-silence, and in almost the same local solitude with which she awoke at daybreak to catch the forlorn last glances of the sail that bore away the Athenian. There are two points miraculously co-uniting: fierce society, with the feeling of solitude still absolute; noonday revelations, with the accidents of the dull gray dawn unquenched and lingering—the *present* Bacchus with the *past* Ariadne: two stories, with double Time; separate, and harmonising. Had the artist made the woman one shade less indifferent to the god; still more, had she expressed a rapture

THE EARLY WORK OF TITIAN

at his advent, where would have been the story of the mighty desolation of the heart previous? Merged in the insipid accident of a flattering offer met with a welcome acceptance. The broken heart for Theseus was not likely to be pieced up by a god." It is with the general conception of the subject alone that "Elia" deals, for Lamb had no expert knowledge of art, and even with that only broadly, for he leaves more unsaid than he notes about its manifold psychological refinements, which strike well-nigh every note in the gamut from tragedy to farce; but in its technical qualities it is as entirely impeccable, and remains, in one opinion at least, the finest picture that the world can show. The possible exception, which I grudgingly concede, is the canvas in the Borghese Gallery generally known as *Sacred and Profane Love*, which title serves as well as any of the many others that have been suggested, for it is a matter of small importance what exactly Titian meant by these two female figures, the one nearly nude, the other attired in gorgeous raiment seated beside a marble tank in which a little Cupid playfully dabbles. It is merely a harmony in form and colour, exquisite in both conception and execution, appealing to the senses, though in no way sensual, not to the reason, though wholly reasonable, and arousing that feeling of vague, inexpressible delight which we are more accustomed to associate with strains of delicious music. The six saints now in the Vatican

- were painted for the Church of St. Niciolo at Venice in 1523, and a portrait of Catherine Cornaro, the ill-used Queen of Cyprus, in 1524. Several copies of this exist, and the whereabouts of the real original is still a matter of dispute. 1526 saw the completion of the artist's most magnificent religious work, the *Pesaro Madonna*, which is still in its place in the Frari, close to the spot where repose the ashes of the master. Not so fortunate were the *Death of Peter Martyr*, painted in 1530, and the *Doge Andrea Gritti, Presented to the Virgin by St. Mark*, painted in 1531, the first having perished in the flames in 1867, and the second in a similar catastrophe as far back as 1577. A portrait of Cardinal Ippolito de Medici in the Pitti dates from 1532, and portraits of Francesco Maria I. della Rovere, Duke of Urbino, and Eleonora Gonzaga, his wife, both in the Uffizi, and both among the finest of his portraits, from 1537. A portrait of an unknown man at Berlin belongs to 1542, a grand equestrian portrait of Charles V. at Munich to 1548, and an elaborate half-historical, half-mystical picture at Madrid to 1554. The magnificent decorative canvas in the Doge's Palace, representing Antonio Grimani in adoration of the Cross, known as *La Fede*, was begun in 1555, and, fortunately, not having been removed to its destined place at Titian's death, escaped the fire of 1577. The fine portrait of the Cornaro family at Alnwick Castle was painted in 1560, and an unknown portrait at Berlin in the following year; while a portrait at Munich dated 1570 is the latest to which a certain year can be assigned.

THE EARLY WORK OF TITIAN

To speak at any length of works of only approximate dates would carry me far beyond my limits. In the course of his exceptionally protracted career Titian produced a bewildering number of paintings, and there was no branch of pictorial art which he did not attempt and succeed in; for if we drew up a list of these as long, complete, and categorical as Polonius' well-known definition of the types of the drama, we could without difficulty find numerous representatives of each. Though time has brought about the transference of many, and the destruction of some, the churches of Italy are still rich in his altar-pieces, such as those in S. Rocco and S. Maria della Salute at Venice, and those at Treviso, Brescia, Ancona, and elsewhere. No public gallery and few private collections of any importance are without, at least, one example of his genius, and of these the finest and most typical are here reproduced, and may well be left to speak for themselves. To sum up in a few brief paragraphs the leading characteristics of so many-sided and so prolific a genius is a task far beyond my powers. When one has called attention to the inexhaustible fertility of his invention, his marvellous powers of realisation, his supreme mastery of technical methods, his unfailing adaptation of means to end, his keen insight into human nature; when one has tried to crystallise into written words his unfailing feeling for beautiful form, his absolute command of rich and glowing colour, we have but built up a lifeless effigy. The spirit that inspires it all still escapes us, and that can be only seen and felt face to face with the master-pieces themselves. Whether it is expressed in mere playful fancy, in delicate and unseizable poetical imaginings, in deep religious sentiment, or in keen incisive analysis of personalities, it is always sincere, serious, and convinced. That, at any rate, in his later years the sensuous at times verged upon the sensual cannot be altogether denied, that the accomplished facility of his hand sometimes led him to the border of carelessness may be conceded; but he was never vulgar, never trivial. That a man should remain uninterruptedly at his highest level through the whole of a working life of more than seventy years is more than we have a right to ask, but when we pass in mental review the long catalogue of his magnificent achievements in all their amazing variety, we feel no hesitation in proclaiming him the greatest artist that has ever lived.



"THE 'GIPSY MADONNA'"

Painted by
ROYAL GALLERY, VIENNA



ISABELLA D'ESTE

Oil on wood
ROYAL GALLERY, VIENNA



THE MADONNA WITH THE CHERRIES

ROYAL GALLERY, VIENNA



BENEDETTO VARCHI

Per. D. 1000/1
ROYAL GALLERY, VIENNA



FRANCIS I

By François Clouet
LOUVRE, PARIS



THE MAN WITH THE GLOVE

Pierre-Thomas LeClerc
LOUVRE, PARIS



MADONNA WITH THE RABBIT

LOU AND PETER



MADONNA AND CHILD WITH SAINT STEPHEN,
AMBROSE, AND MAURICE

LOUVRE, PARIS



LOU L'INDOMENI

LOU L'INDOMENI
LOU L'INDOMENI



LEDA, DANTE AND ALONSO
OF TERRA

LOUVE, PARIS



VON DER GÖTTENSTADT

ROYAL GALLERY, BERLIN



PORTRAIT OF A YOUNG MAN

FRANCESCO
ROYAL GALLERY, BERLIN



LADY IN A RED DRESS

Painting by Hans Holbein the Younger
ROYAL GALLERY, BERLIN



THE TRIBUTE MONEY

1620-25
ROYAL GALLERY, DRESDEN



MADONNA AND CHILD WITH SAINTS

ROYAL COLLECTION
ROYAL COLLECTION, 1981/82



2284

PLN⁺KO10PR, CLEVER H



EDWARDS, INC. (LONDON)

STUDIO 100
NATIONAL GALLERY, LONDON



HOLY FAMILY WITH AN
ADORING SHEPHERD

NATIONAL GALLERY, LONDON



JUAN DE STEURS, BISHOP OF PADUA,
PRESENTED TO ST. ELIZABETH BY POPE ALEXANDER VI.

ROMAN MUSEUM, NEW YORK



VIRGIN IN GLORY

St. John the Baptist
St. John the Evangelist



ST. SEBASTIAN

1590-1600

BY ANGELO DI BRUNO, BRUNO



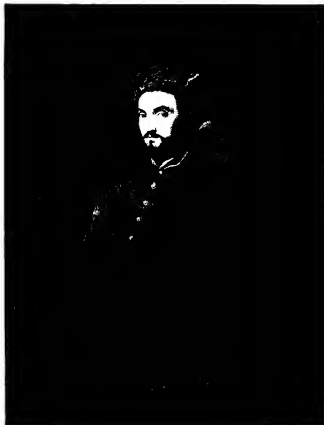
ISABELLA

Donatello
PITTI GALLERY, FIRENCE



PORTRAIT OF A MAN

PIETRO GALLERI, FLORENCE



CARDINAL HIPPOLYTE DE MÉDICIS

FROM THE COLLECTION OF THE MEDICI



SKETCH FOR "THE PARTISAN OF A DORE"

CLIFFORD, CLIFFORD, CLIFFORD



ELEONORA GONZAGA, DUCHESS OF
URBINO

GIULIO G. GERARDI, FLORENCE



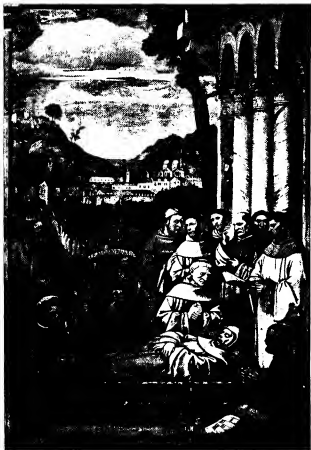
FRANCESCO MARIA COLLI, GIOVANNI
DEKORATIONEN

OFFIZIALI, FOTOGRAFIA



CATRINA CORNARO

1271 GARCIA, GEORGINA



DEATH OF ST. ANTHONY

SCHOOL OF SANTO PADRE



SAPPHO AND ERICHON (1565)

Francesco Bassano
F. BASSANO, GALLERIA, ROMA



FRANCESCO

THE DAUGHTER OF HERODIAS WITH
THE HEAD OF JOHN THE BAPTIST

DIOREA PALACE, ROME



MADONNA AND CHILD WITH SAINTS

From the
Doria Collection, Rome



THE SEPTUAGESIMA AND THE DEATH OF SAINTS

ST. PETER, ROOM



THE ANNUNCIATION

CATHEDRAL, THE VISO



THE ASSASSINATION, 1978

THE ASSASSINATION
OF MARTIN LUTHER KING, JR.





THE PRESENTATION OF THE VIRGIN IN THE TEMPLE

W. VERELST, 1641



THE ANNUNCIATION

SCHOOL OF SAN GIOVANNI, VENICE



THE PISANO MADONNA 1008

Pin. 20. 1008
S. MARIA DELLA FRATELLI, VENICE



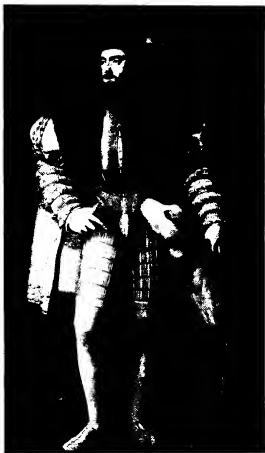
DEATH OF PETER MARTYR

CHURCH OF ST. JOHN AND ST. PETER, VENICE



ST. MARK AND FOUR SAINTS

ST. MARK, DIEGO SOTTO, VENICE



CHARLES V AND HIS DOG.

By the Emperor and his
Dog, by St. John.



SACRIFICE TO CHILDHOOD OF
FESTIVITY AND LOVE

*Reproduction of
PRADA MUSEUM*





FONTE: GEMINI

COLLEZIONE DI ARTE DI FONTE: GEMINI